

northern latitudes of Europe and America, where some body covering is needed by far the greater part of the expenditure that is incurred upon dress goes to provide adornment for the body, not protection. *Dancinga* is a passion with many birds : peacocks and cranes dance before their mates; tame parrots will dance to a tune, the movements in both cases resembling, not very distantly, the jerky undulations of the Eastern dancing girl. and the rhythmical spasms which follow rag time music in Western ball-rooms. It expresses an appreciation of rhythm which has led to the invention of rhythmical instruments, such as the drum, the tom-tom, and the castanets.

*Singina* is a wonderful and charming talent of bird life : reptiles, the cousins of birds, are capable of its rudiments, and many insects express their joy in the sunlight by uttering sounds which to us may seem harsh, but are beyond a doubt ecstatic. The Cicala gives up almost half its body to the mechanism of its notes, and may be likened to an animated musical box. Men and women are, perhaps, inferior to birds in natural capacity for singing: but, finding in the instinct a basis for the artificial composition of music and the cultivation of the voice, they have elaborated melodies, harmonies, and methods of execution which appeal most touchingly to human feelings and can work marvellous transformations in human moods. *Declamation*, or

*recitation*<sup>1</sup> is allied to singing, and is the origin of poetry. rhetoric, and style in prose. *Prostration*<sup>2</sup> is associated with the emotions of wonder, admiration, dread, and self-abnegation. Men share this

<sup>1</sup> Some of the manifestations of the self-abandoning impulse may hardly be distinguished from expressions of pleasure and pain or of the emotions—the manifestations, that is to say, of *reflected* impulses. But they are generally marked by greater definitiveness of purpose<sup>3</sup>